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WINTER LIGHT  
BY LEONARD OCHTMAN  
GIFT OF MR. EMERSON McMILLIN

## RECENT ACCESSIONS AND NOTES

**G**ALLERY OF DRAWINGS.—Gallery 25 has been devoted to the exhibition of drawings and water colors. The gallery was opened to the public on May 12th with an exhibition of about seventy works—a selection from the collections belonging to the Museum. These include examples of various schools and artists, chosen rather arbitrarily, Italian, Dutch, English, French, and some American works being shown. Particularly interesting are the modern drawings of the French school beginning with Ingres and coming down to our own day with Rodin and Matisse. There are also several drawings by Legros and near them are two by his brilliant pupil Augustus John and four nervous studies of the nude by Arthur B. Davies.

The English group includes Lady Lilith by Rossetti and the two drawings by Blake which were purchased several years ago,

three drawings for Punch by Charles Keene, etc.

There are four Rembrandts including the magnificent Man Leading a Camel and several excellent drawings by the seventeenth century Dutchmen in another part of the room. One wall is devoted to Italian drawings, a study by Correggio in the centre, a Guardi landscape of extreme delicacy and beauty, and three or four Venetian sketches of interest. B. B.

**NEW DRAWINGS.**—Twenty-five drawings purchased by the Museum during the winter are now on exhibition in the gallery devoted to drawings, recently opened. They include works by various old and modern artists, the most important of which is The Creation of Eve, attributed to Raphael. This drawing, which comes from the Revely Collection, a collection formed in the eighteenth century, was regarded

in the eighteenth and early nineteenth centuries as an important, authentic Raphael. As such it has been shown at various exhibitions. The attribution has been doubted by certain modern connoisseurs, who, however, agree on the fact that it is an important drawing of the period. Another work from the Revely Collection is the head of a man, also formerly attributed to Raphael, but now given to Timoteo della Vite. Other noteworthy works in the group are a sheet of spirited sketches of a Bull Fight by Francesco Guardi, a female Saint holding a chalice by Hans Baldung, a landscape with cattle and figures by Gainsborough, a tinted drawing of the Marquise de Sévigné by Nanteuil, a pencil drawing for a portrait, a lady holding a book by Romney, and several others. On the back of the sketch by Romney there is a diagram of the palette of a painter of that time (perhaps Romney's) which will be of extreme interest to art students.

There are in the group several modern drawings of particular excellence. The crayon drawing by Whistler, a sketch of two men pulling a boat up a beach, is a very good one, in which a complete expression is achieved with the greatest economy of work. There are also two drawings of architectural subjects of exquisite precision by Muirhead Bone and five drawings of New York life by Jerome Myers, purchased from the artist. Mr. Myers' paintings of the East Side have been for several years among the notable pictures in the current exhibitions. His drawings, however, are comparatively unknown. The five examples chosen by the Museum give a fair idea of this side of his sincere and sensitive art.

**THE TAPESTRIES OF THE SACRAMENTS.**—The early Burgundian tapestries picturing the Seven Sacraments, which were presented to the Museum in 1907 by Mr. J. Pierpont Morgan (see the BULLETIN of March, 1907, pp. 40-42), have, it has been discovered, a very interesting provenance. They came from Granada, and hung in the Chapel of Ferdinand and Isabella. It happened that one of the curators of the Museum, while in Madrid visiting the Señor Ricardo de

Madrazo, was shown a photograph of the interior of the studio of the painter, Mariano Fortuny, and in this picture he noticed that in a corner appeared the tapestries in question. Señor de Madrazo told their history as follows: These tapestries served originally as a screen for the main altar of the Capilla de los Reyes. In 1871 they were in bad repair and were discarded by the authorities of the chapel. News of this came shortly to Fortuny and de Madrazo, who happened to be sketching in the neighborhood; they at once arranged a purchase, and Fortuny secured them. This account Señor de Madrazo later referred to in a letter to the writer. . . . From this we translate:

"There is no question that the tapestries of the fifteenth century which are now in The Metropolitan Museum in New York belonged to my brother-in-law, Mariano Fortuny, and were bought in Granada in the Chapel of the Catholic Kings in 1871. They were taken to Paris in 1875, when all of the objects in Fortuny's studio were sold at auction."

Admitting, then, that the tapestries in question hung originally before the main altar in the Memorial Chapel of Ferdinand and Isabella, and knowing definitely that these objects date from the fifteenth century, there is certainly a possibility that they at one time belonged to the Spanish sovereigns to whose interest and patronage America is greatly indebted. B. D.

**THE LIBRARY.**—The additions to the Library during the month of April were one hundred and ninety-two volumes, as follows: by purchase, one hundred and eighty-two; by gift, nine.

The names of the donors are Miss Alice D. Abbott, Dr. J. Ackerman Coles, Professor Alfred Emerson, Mr. George A. Hearn, Mr. Hugo Helbing, Mr. F. Lair-Dubreuil, Messrs. F. Muller & Company, Mr. Edward Robinson, Mr. P. F. Schofield, and Mr. George Cameron Stone.

Mr. Samuel P. Avery has presented to the Library a valuable collection of upward of nine hundred photographs of artists, French, English, etc., many of which have autographs attached.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

The number of readers was seven hundred and thirty-three; in addition to these, ninety-four persons consulted the collection of photographs.

Through the generosity of Mr. William L. Andrews, Honorary Librarian, a handsome clock has been placed in the Reading Room above the entrance door.

The circular dial is of Blanc P. marble, with hands and numerals of bronze, set in Euville limestone. It rests on carved scroll supports of the same material, designed to harmonize with the architectural features of the doorway.

**SATURDAY EVENING OPENING.**—The galleries of Decorative Arts in the new wing are now open to the public on Saturday evenings, following the installation of the electric light.

**ART IN TRADES CLUB.**—A meeting of the Art in Trades Club was held at the Museum on Saturday evening, May 20th. The Curator of Decorative Arts, Dr. Valentin, gave a talk to the members on the collections of the arts of decoration and conducted them through the galleries.

**CHANGE OF ADDRESSES.**—Members of the Museum desiring to have the BULLETIN sent to them during their absence from town will kindly notify the Assistant Secretary.

**A SPECIAL JUNE BULLETIN.**—A special issue accompanies this number of the BULLETIN. It is devoted to a description, written by Miss G. M. A. Richter, of the very rich antique glass collection belonging to the Museum, now assembled in Gallery

37 of the first floor and just opened to the public.

Such special issues as this, four of which have already been published, are intended to furnish a kind of temporary handbook on the subjects about which they treat.

These occasional issues have been The Library, 1905; The Printed Catalogue of The Heber R. Bishop Collection of Jade, 1906; The Wing of Decorative Arts, 1910; and The Murch Collection of Egyptian Antiquities, 1911.

**ATTENDANCE.**—The number of visitors at the Museum during the months of February, March, and April is shown in the following tables:

## FEBRUARY

1910	1911
16 Free days... 26,023	17 Free days... 40,338
4 Evenings... 914	4 Evenings... 1,078
4 Sundays... 22,169	4 Sundays... 35,488
8 Pay days... 3,120	7 Pay days... 4,753 <sup>1</sup>
52,226	81,657

<sup>1</sup> Including 1,300 visitors to Winslow Homer Reception.

## MARCH

1910	1911
19 Free days... 47,893	18 Free days... 32,414
5 Evenings... 4,795 <sup>1</sup>	4 Evenings... 993
4 Sundays... 36,876	4 Sundays... 25,614
8 Pay days... 5,332	9 Pay days... 4,191
94,896	63,212

<sup>1</sup> Including 3,105 visitors to Whistler Reception.

## APRIL

1910	1911
17 Free days... 40,957	17 Free days... 34,573
5 Evenings... 2,057	5 Evenings... 963
4 Sundays... 29,648	5 Sundays... 33,266
9 Pay days... 6,452	8 Pay days... 4,538
79,114	73,340